



# THE SHIFT: Art & Spirit

**KNOX**GALLERY 9 March–13 April 2012



**KNOX**  
GALLERY

129 West 129th Street  
New York, NY 10007  
[www.knoxgallery.com](http://www.knoxgallery.com)

# THE SHIFT: Art & Spirit

curated by Kristin Reed

Visual art plays a significant role in the healing and flourishing of humanity. Artists are capable of testifying to the deepest truths of the human experience and its many overlapping layers of being and consciousness. The visual arts accomplish this through an ability to portray honestly and intuitively all aspects of human experience. Art has always had the prophetic power of imagining new modes of being in the world beyond the physical realms.

The artists in this show explore the non-physical realms of consciousness and the space in-between our ordinary reality and the abstract blueprint of alternate realms. They are moving toward a new understanding of the world as an energetic totality that focuses on the heart-centered—mirroring human consciousness in the world around them at this extraordinary moment in Earth's history.

On the surface things may appear somewhat foreboding for humanity, however, there is also much cause for hope. There is a massive spiritual awakening and a connecting to higher cosmic frequencies. Growing numbers of people seek the path of self-awareness and a more meaningful purpose in life. New communities and social structures are arising based on principles of partnership, co-creation, cooperation and

sustainability. There is a renaissance of natural healing modalities, art, and music.

It is the quality and intent of our consciousness that will determine the direction things will take. The universe is made of energy and that energy takes form through the thoughts of those that participate in the world. Our consciousness is our energetic contribution. The world we are experiencing today is the result of our collective consciousness. If we want a new world, we will need to co-create it.

The artists in this exhibition are working toward this “shift” in consciousness. The work presented here offers unchanging principles in a rapidly changing world and opens us to the oneness of all things.

The purpose of this exhibition is to showcase artists as they help attune human consciousness to the harmony of universal order, paralleling scientific advances in the 21st century. The work here is based on simple mathematical principles and processes that reveal a profound order existing on the archetypal planes. This order emanates from source and opens us to a state of harmony that exists beyond space and time.

May Peace Prevail on Earth

## **Everything the Power of the World does is done in a circle**

Everything the Power of the World does  
is done in a circle. The sky is round,  
and I have heard that the earth is round  
like a ball, and so are the stars.

The wind, in it's greatest power, whirls.

Birds make their nests in circles,  
for theirs is the same religion as ours.

The sun comes up and goes down again  
in a circle. The moon does the same,  
and both are round. Even the seasons  
form a great circle in their changing,  
and always come back again to where they were.

The life of man is a circle from childhood to childhood,  
and so it is in everything where power moves.

—Black Elk

From the Sioux, as told through John G. Neihardt

# The Artists of THE SHIFT: Art & Spirit

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# MAGGIE COUSINS

F.R.S.A.

Maggie Cousins describes herself as an artist and visual communicator who expresses her vision through pen and ink as well as digital drawing. Maggie's work combines her strong spiritual connection to the Earth and the universal energy that is within us and surrounds us. Her current pen and ink drawings invoke both macro and micro representations of birth, destruction and rebirth, continuing her interest in strong visuals and spiritual themes.

Maggie graduated as a graphic designer from Bournemouth College of Art and Design, Bournemouth, UK. After selling her highly successful design and branding consultancy in the UK a few years ago, Maggie went back to her first love, drawing. In 2006, Maggie was nominated and accepted as a fellow of the Royal Society of Arts.

Since moving to New York in 2007, Maggie has shown at Art Gotham, Chelsea and in 2008 Maggie was selected as the only painter to be shown at a UK/US creative excellence event at the Rainbow Room, Rockefeller Center. A British Consulate event attended by his royal highness Prince Andrew, the Duke of York. She has also shown at the ArtExpo NY and LA, Leslie Lohman Gallery NY, Climate Gallery NY, Queens Museum of Art NY, Fizz Gallery UK, Fusion Gallery UK, ABC Treehouse Gallery Holland. Her work is held in many private collections in New York, Amsterdam, Sydney, London and Milan.

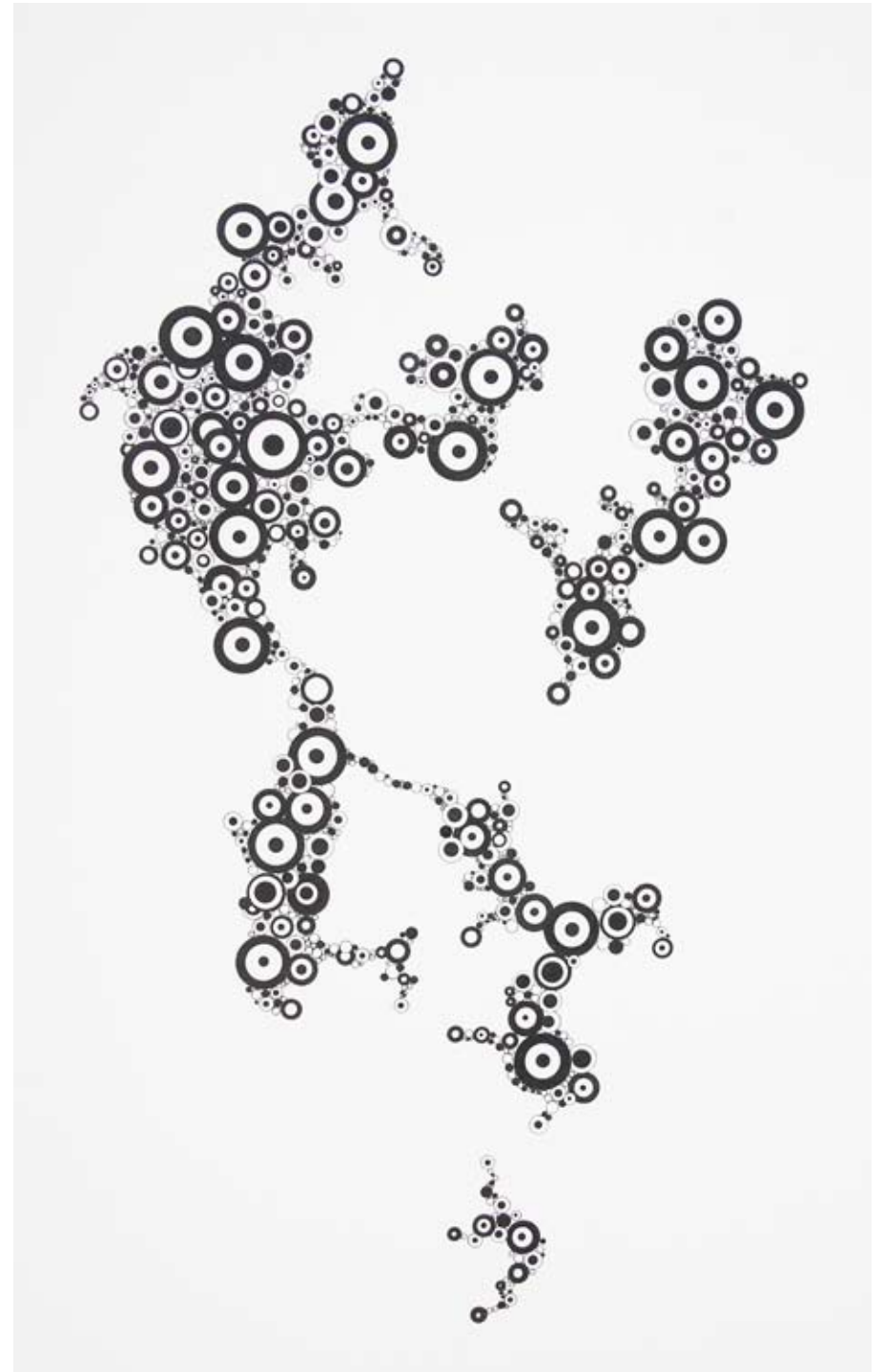
"I created this work in response to the spiritual shift that is happening to us all. Capturing cause and effect, how not being there affects being there, and how what we don't see creates what we see. The space between the space—lost moments held in



that space, the illusion between past and present, then meeting now. It is the universal that everyone experiences and can relate to—things coming together, and things moving apart, sometimes in succession, sometimes all at once. How, as individuals, we are all connected to each other through time and space, how we move through that space and our relationships to one another, interwoven even when we are not aware of one another's presence. When that space begins to shift, crack or breakdown we can enter new and uncharted landscapes and make them our own. At the core of everything, taken back to a cellular existence, is the world and everything in it made perfectly beautiful in that one moment. In that simplicity, when we no longer conform to the norm, those boundaries that constrain and contain us are no longer there, that is when the impossible becomes the possible. Limitless possibilities of who we might become in this spiritual shift."



**Change in Color 1**, 2012, framed giclée, 20.5" x 20.5" \$450



**Change 1**, 2008, pen and ink, 22" x 30" \$2,500

# MAGGIE COUSINS



**Change in Color 2**, 2012, framed giclée, 20.5" x 20.5" \$450



**Change 2**, 2008, pen and ink, 22" x 30," \$2,500





**Change in Color 3**, 2012, framed giclée, 20.5" x 20.5" \$450

**Change 3**, 2008, pen and ink, 30" x 22," \$2,500

# DIANE DAVIS

Diane Davis' ongoing visual exploration of the physics of the urban environment and her love for dance informs her paintings. A painting from the Dance series, *Sunrise Dancers*, and an earlier work from her Childhood series, *Log Cabin*, is in the permanent collection of The Schomburg Center for Research in Black Culture, NY. Her work is also included in the Montclair Museum, NJ. She has exhibited nationally including Hampton Museum, Va., and the MoCada Museum, Brooklyn, NY. Her exhibitions include the Renaissance Fine Art Gallery, The Elizabeth Foundation for the Arts, NY, The Longwood Art Gallery, Bronx, NY and The 2008 National Black Fine Arts Show, NY.

Ms. Davis' art commissions include Affinity (formerly the Bronx Health Plan), Children's Village, Dobbs Ferry, NY, Bridgefield Civics League, Bronx, NY, and the Riverbank State Park, NY.

Her work is featured in documentaries, such as "NINE BY FIVE: Nine Artists. Five Boroughs. One City", presented on TV, and in print media, such as the New York Times, the Daily News, and the Journal of the Print World. Ms. Davis' work is published in *365 Days of Black History in Praise of Women*, Psychology, 2002, and *Essentials of Sociology*, 2002. Ms. Davis is a participating artist in *The Blackburn Printmaking Workshop Portfolio*, 2000.

Diane Davis is a native of Paxton, Illinois and a longtime resident of the Bronx, NY. Currently she is an artist-in-residence at Chashama's Manhattan, NY studios.



"Mathematics and science inform my art. I see infinitely changing mathematical formulas as I observe the choreography of pedestrians moving between sites. Their bodies cluster in repeating numbers of twos, threes, and fives, creating specific geometric shapes and lines. I observe each of us as a "segment point" on a line; a specialized point which when moved modifies the line's shape. In addition I experience lines as invisible energy highways connecting one person to the other. My understanding of the cosmos includes my theory that people are synchronized by an underlying force, as witnessed by their weaving in and out in crowds. This force creates mathematical equations."





**Composition 6&7**, 2010, polymer pigment on paper, 22" x 30," \$3,000

**Composition 30**, 2011, polymer pigment  
on canvas, 24" x 40" \$1,500



# DIANE DAVIS



**Composition 23-A**, 2011, polymer pigment on canvas, 40" x 30," \$1,800



**Composition 23-B**, 2011, polymer pigment on canvas, 40" x 30," \$1,800





**Composition 31**, 2011, acrylic on canvas, 18" x 24" \$700



**Composition 13**, 2010, polymer pigment on paper, 9" x 12" \$300

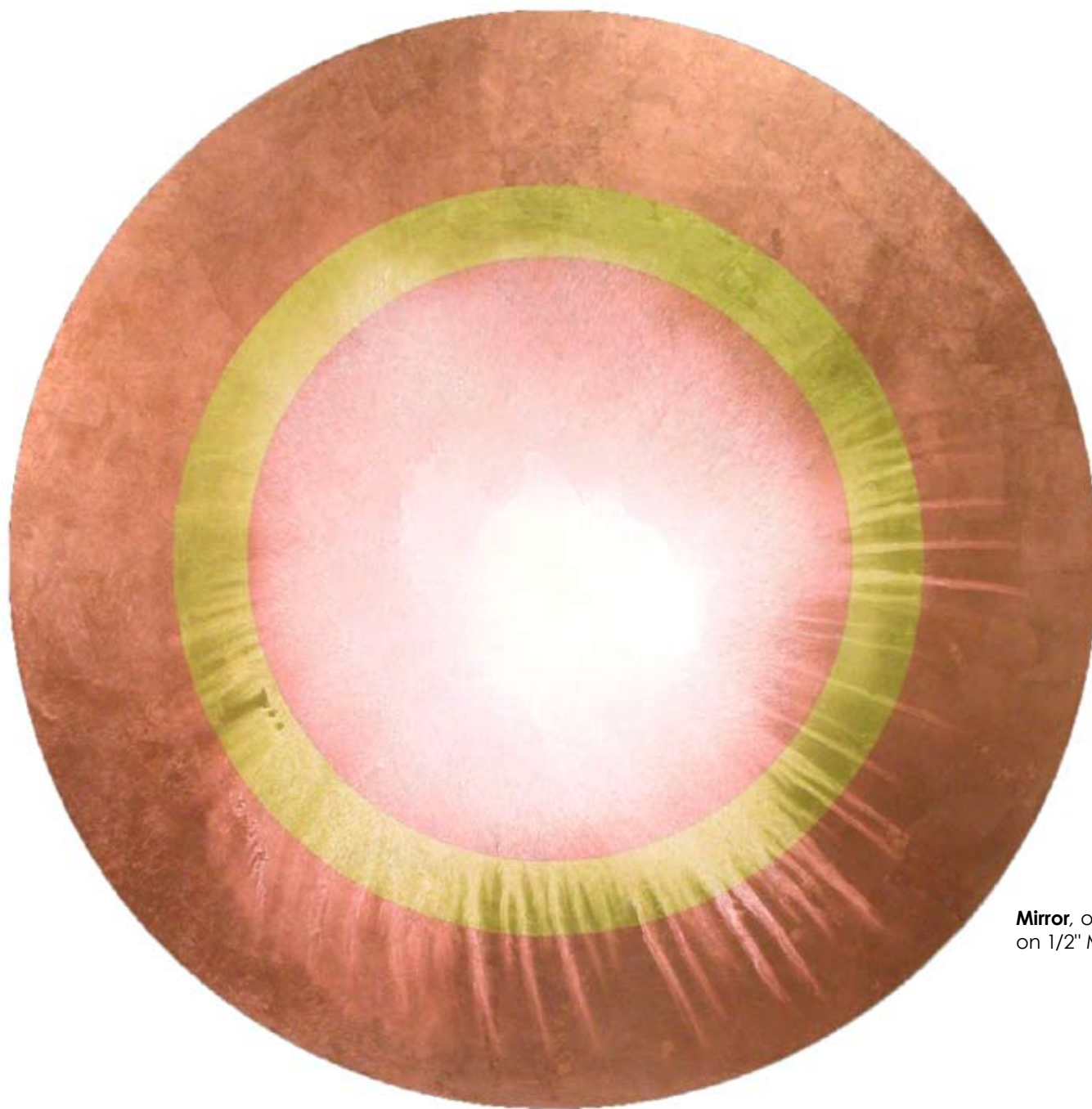
# KAREN FITZGERALD

Karen Fitzgerald's work has been widely exhibited in the United States. The Milwaukee Art Museum, the Queens Museum of Art and the Sonoma Museum of Visual Art have featured her work in their active exhibition schedules. A variety of public and private collections include her work: the New York Public Library, the Reinhardt Collection (Germany), Jack Eichenbaum and Pat Palmieri. The Greenwall Foundation, Queens Community Arts Fund and Women's Studio Center have all supported her with individual artist's grants. She is a master teaching artist, providing arts-in-education consulting services for the education community. She lives with her husband and three sons in Woodside, Queens; her studio is located in Northern Long Island City.

In the tradition of artists Georgia O'Keefe, Mark Rothko and poet Mary Oliver, Karen Fitzgerald's work expands the dialogue of what it means to be of this world. This is a language of rapture, embedded in the overpowering sense of beauty we find ourselves engulfed in. It is formed by an acute awareness of the mysteries of the fabric of this world. Religions of the world have used gilded surfaces to signal the spirit realm; Fitzgerald uses gilding in the same way, not as a decorative treatment, but as a signal towards something beyond the physical, something metaphysical. These works explore what transformation looks and feels like. They imagine the point when entropy becomes undone. The transformative nature of this conversation will endure beyond mortality.

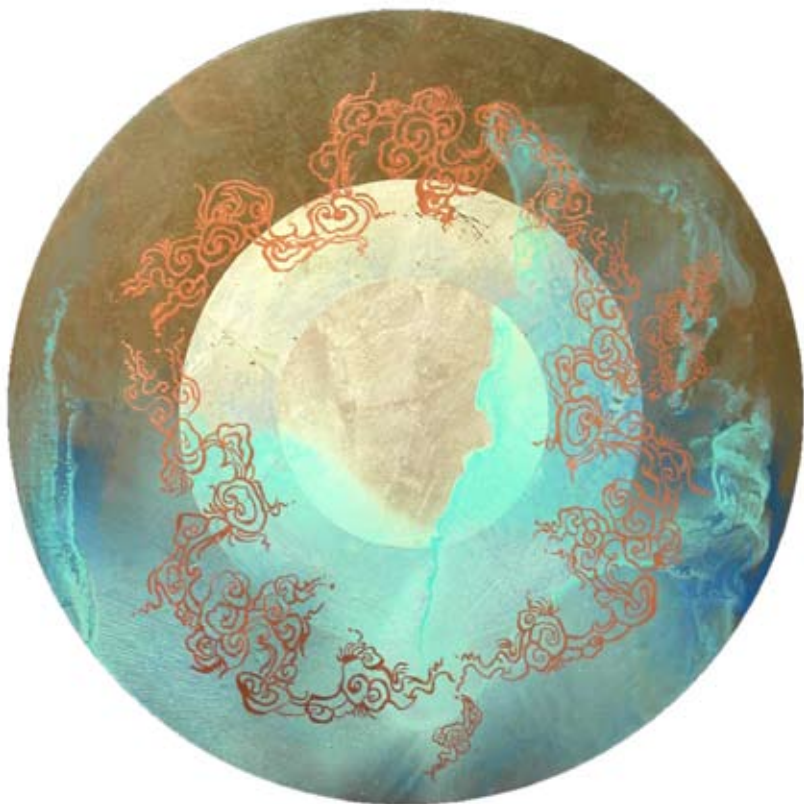


Photo credit: Orestes Gonzalez



**Mirror**, oil with 23k gold and copper  
on 1/2" MDF panel, 40" diameter, \$5,000





**Sea Calls to Sky**, 2009, oil with dyed Dutch gold, 12k gold and copper on prepared paper, 20" image, 35" x 29" framed, \$2,400



**Shell**, 2001, oil on canvas, 36" diameter, \$4,000





**Idir Eathara**, 2011, oil with silver and 12k gold on prepared paper, 12" image, framed 26" x 29", \$900



**This Ocean of Life**, 2011, oil with 23k gold on paper, 12" image, framed 26" x 29", \$900



**Trees at Dusk**, 2007, oil on canvas, 28" diameter \$3,000

# NATE LADSON

Nate Ladson was born in South Carolina and grew up in the "Heart of Harlem." As a young man Nate became an art student at the High School of Art and Design and later continued a studio course at The National Academy of Fine Arts.

Mr. Ladson, largely self-taught, is particularly inspired by the paintings of Rembrandt and his dramatic use of natural light contrasting and fading effortlessly into dark, creating a depth and mystery.

Nate's art exhibitions include "The Inner Vision" Exhibition at the International Center in New York, Marlin Luther King Black History Month Art Show, and "The Black Renaissance" Fine Art Exhibition in NYC, where he is a member of the West Side Arts Coalition (WSAC). Nate also exhibited in an art exhibition and commission at the Riverview Galleries at Riverview Towers, the "Collectors Art Show" in Brooklyn, the Harlem School of the Arts Group Art Exhibition and the "Afro Design, Jazz, and Art Exhibition" in Brooklyn, NY. Nate was invited to participate in the "Profound Audacity" art exhibition for Barack H. Obama, first African American President of the United States, by guest curator, Jessica Walker and the Art Gallery Curator, Greg Mills of IAMAA, the Museum of African American Cinema, and the NYS Office of General Services.

Until recently, Nate has primarily been known as a portrait artist and a realist, but lately has begun to work more abstractly, allowing his subject matter to fuse with light, color and brushwork that reaches for portraying the internal, or the soul, rather than the external.



Nate says he has been driven of late to "let my inner spirit out" in a way that is more subtle than with his previous work. Gradually he is experimenting with leaving human forms out of the work and concentrating on the energy within these forms. It's a big move for which he follows the guidance of his spirit and not the outlines of the physical structures before him.





**Explosion**, 2011, framed mixed-media on canvas board, 18" x 14," \$1,800  
Also available as framed giclée 24" x 18," **\$400**

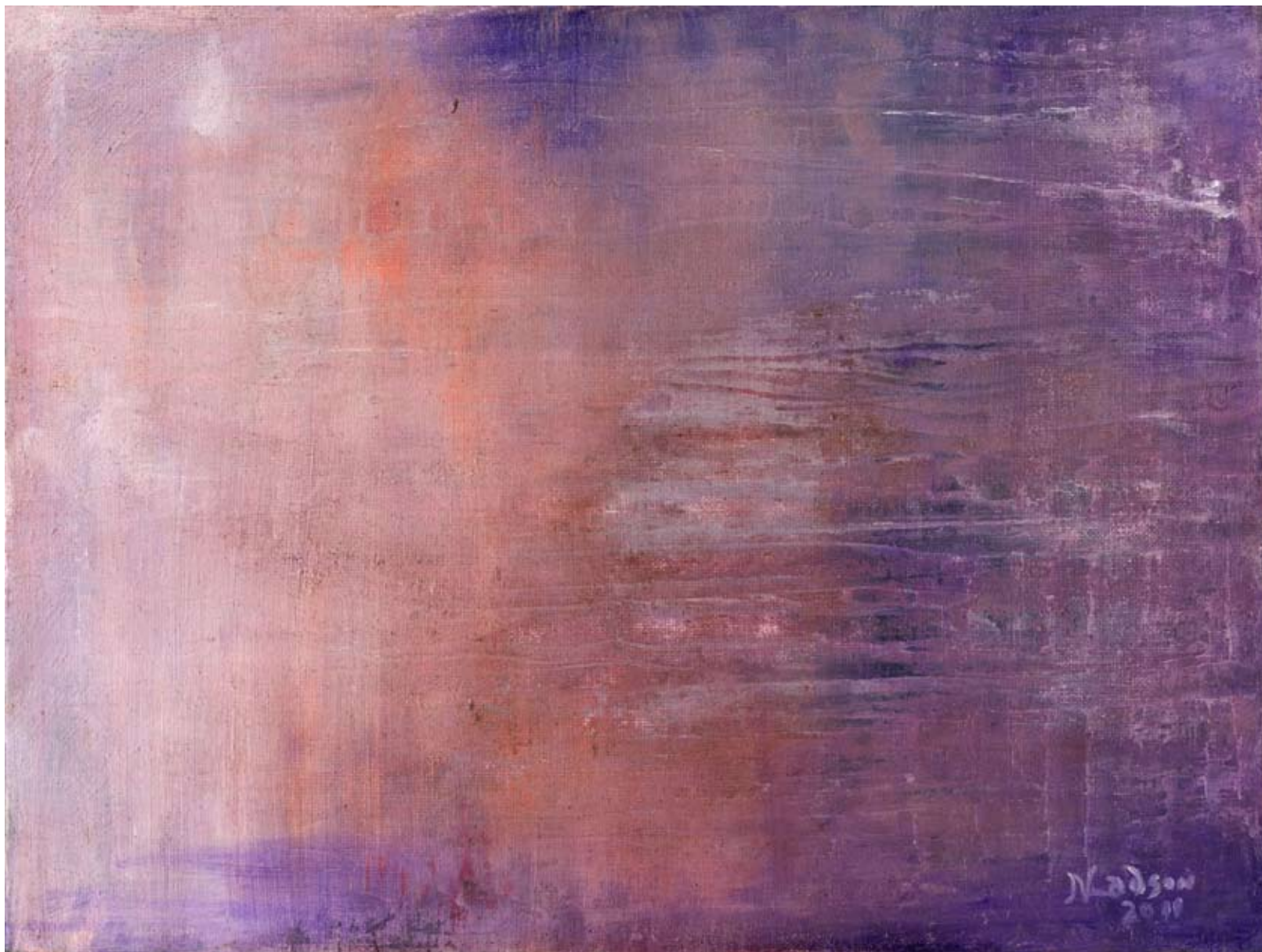


# NATE LADSON



**Chasing the Wind**, 2008, framed pastel on paper, 8" x 10," \$500  
Also available as framed giclée 36" x 32," **\$500**





**Mood Changes**, 2011, framed oil on canvas board, 16" x 12," \$1,800.  
Also available as framed giclée 30" x 24," **\$450**

# PAULA OVERBAY

"My direction seems to be straight into the forces of clouds and all things that surround them. The abstract images could resemble particle physics, Australian Aboriginal painting, constellations, winds or nebulae. They can be spores or nuclear explosions as they flip between microscope and telescope."

"Overbay's simple point, applied with the specificity of a dot printer, builds form and volume. Her technique accumulates these points with a gestural structure, with dotted lines eddying into an unresolved vortex. Harnessing color in the dots that are, most often, 1/32nd of an inch wide, Overbay plays with atmosphere. Thousands of marks accrete into form. Her numinous pale orange and yellow dots float on a textured gray paper, reminiscent of a dawn cloud in the desert. In one large work, she lets a single red dot fly solo, launched from an exquisite string of relatives. Other works place a turquoise dot within a red dot, creating optical frisson and a type of rococo minimalism. Whatever her process or subject, Overbay's works on paper show a presence of mind and focused inquiry harnessed to impressive and contemplative technique. This is an artist of curiosity and passion examining the tenor of clouds. "

— Helen Lessick, Public Arts Collections Manager, Los Angeles, CA. 2011

"I owe a debt of gratitude to the Ragdale Foundation in Lake Forest IL for the time that I was able to spend there to foster this body of work".



## Recent Exhibitions:

- 2012 Abstract Universe: Micocosms and Macrocosms  
College of St. Elizabeth NJ.
- 2011 AG Gallery "ARTRONOMY" Williamsburg, NY
- 2011 Danforth Museum Group Exhibition, Framingham MA
- 2011 Woodward Gallery, "20 for 2011" New York, NY
- 2010 "Penelope's Constellations" Muriel Guepin Gallery,  
Brooklyn NY

## Next Exhibition:

- 2012 StoreFront Gallery, Bushwick NY





**Penelope's Heart**, 2010, acrylic on paper, 35" x 27" framed, \$3,200



# PAULA OVERBAY

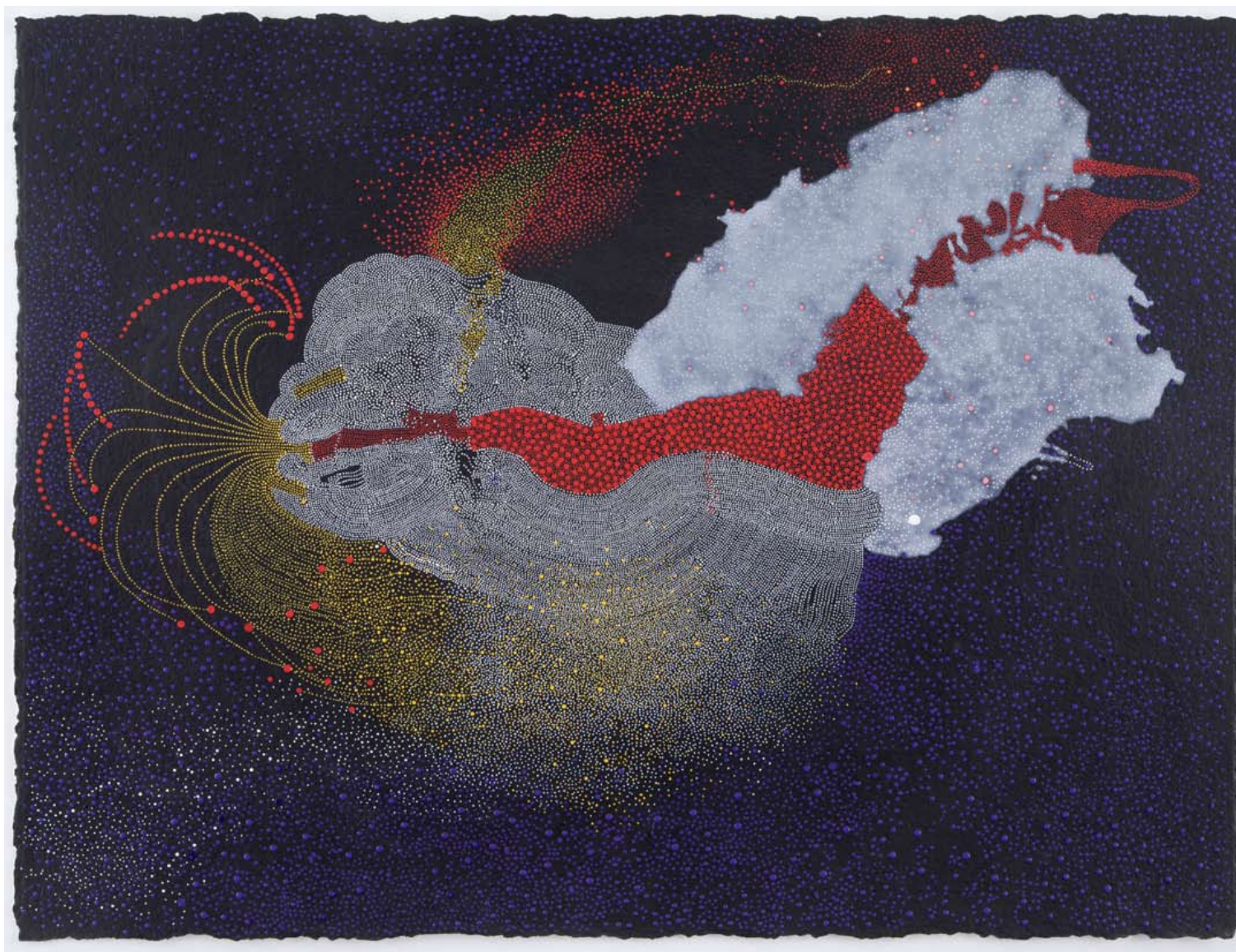


**Nebula**, 2011, acrylic on paper, 25" x 31" framed, \$3,200



**Energy**, 2011, acrylic on paper, 25" x 31" framed, \$3,200





**Reluctant Firefly**, 2011, acrylic on paper, 35" x 27" framed, \$3,200



# KRISTIN REED

Kristin graduated from Massachusetts College of Art with a BFA and from Pratt Institute with an MFA. She has worked as a photo journalist, travelling to Central and South America and is a freelance commercial graphic designer in NYC.

She has painted several large public murals in NYC and Long Island as a member of Artmakers Inc. And she was the subject of a documentary film "Firmitas per Populum" during the making of a 30 x 80 ft. community mural in Erie PA. The mural by the same title was commissioned by the Erie Art Museum, the Erie Public Art Committee, and funded in part with a grant from The Mid Atlantic Arts Foundation.

Her work travelled for two years in the show "The Realm of the Coin" with the Smithsonian Travelling Exhibitions program (S.I.T.E.S.) to museums around the country, including The Queens Museum of Art in NYC. Her work is in M.o.M.A. as part of the *Hand-to-Hand* "On Enemies" collection. Currently she has a studio residency award from chashama.org at the Brooklyn Army Terminal.

In addition to her artistic career, Kristin does hands-on energy healing work, frequently traveling to Central and South America working with a humanitarian group, Healer2Healer.org, who collaborates with indigenous Maya and Amazonian populations doing acupuncture and Reiki.

"In practicing ancient healing modalities and art I began to see the world as energy... to experience a shift in the way I perceive our planet and its place in the cosmos. This has changed my art, bringing it closer into abstraction and harmony with light forms, sacred geometry and color. This was the inspiration for finding other artists making this shift, and curating this exhibition."



"In microcosms and in macrocosms there are huge interstitial spaces. It is in these "in-between" places—where we normally cannot perceive being—that there exists an energetic fluidity of movement. Chaos encounters harmony. Moving back far enough or moving in close enough, patterns form and the architecture of life appears. It is here that we connect and interconnect, dancing with all existence. Internally and externally our bodies and souls churn in constant life-seeking motion. Only when we are completely still is this observable."



**Soul Fire & Rain**, acrylic on canvas triptych, 74" x 48," \$5,000





**Dark Side of the Moon**, acrylic on paper-backed canvas, 48" x 36" framed, \$3,000  
Also available as framed limited-edition gicleé, 24" x 18" \$450



**Maze of Metatron**, acrylic on paper-backed canvas, 48" x36" framed, \$3,000  
Also available as framed limited-edition gicleé, 24" x 18" \$450



**Heart of Earth**, acrylic on paper-backed canvas, 48" x36" framed, \$3,000  
Also available as framed limited-edition gicleé, 24" x 18" \$450

# ATANASKA TASSART

Atanaska holds a Master's degree in multi-media fiber art from the State University of Visual Arts in Lodz, Poland, and in painting from the University of Art in Vienna, Austria. She also studied at Parsons School of Design and the School of Visual Arts in New York.

Over the years, Atanaska's work has been featured in many important American and international exhibitions as well as several solo shows in New York. She has been honored with the Theodore Koener Foundation Award for Science and Art and received an Excellence in Visual Arts Award from the Austrian government.

Atanaska has traveled and studied many world cultures and is deeply influenced by ancient traditions and their universal wisdom. She also draws inspiration from the modern discoveries of science, which provide a complementary perspective on the cosmos and the natural world.

Atanaska's artwork incorporates her interest in ancient and modern sciences in its use of fundamental forms—lines, circles, and points. In particular she gravitates toward the circle, which appears in almost all of her work.

"Recently, I have explored the endless arrangements and articulations of the circle. This basic shape is found everywhere from the orbits of atomic particles, to the organic cell, to the swirls of galaxies. With this form I continuously improvise new images by playing with color and texture, so that each work captures a mood, essence or sensation.

I work spontaneously and in the moment. I set no limits in the variety of my materials, which include canvas, paper and wood



as well oils, acrylics, inks and mixed media. I employ the color palette as a versatile and expressive element in my work. It sets the tone, suggests space, transparency and tension.

My images stand on their own, but are inspired by science. The organic forms seem to be arranging themselves, coalescing into wholes or diverging into smaller parts. This sense of movement and vibration reflects natural processes like the creation of tissues in the body or the condensation of matter. I reinterpret these natural dynamics on the canvas to create new forms, new elements".





**Energy Field**, 2011, ink on paper, 20" x 26" framed, \$425



**Circles of Love**, 2010, acrylic on canvas, 30" x 40", \$3,200

# ATANASKA TASSART

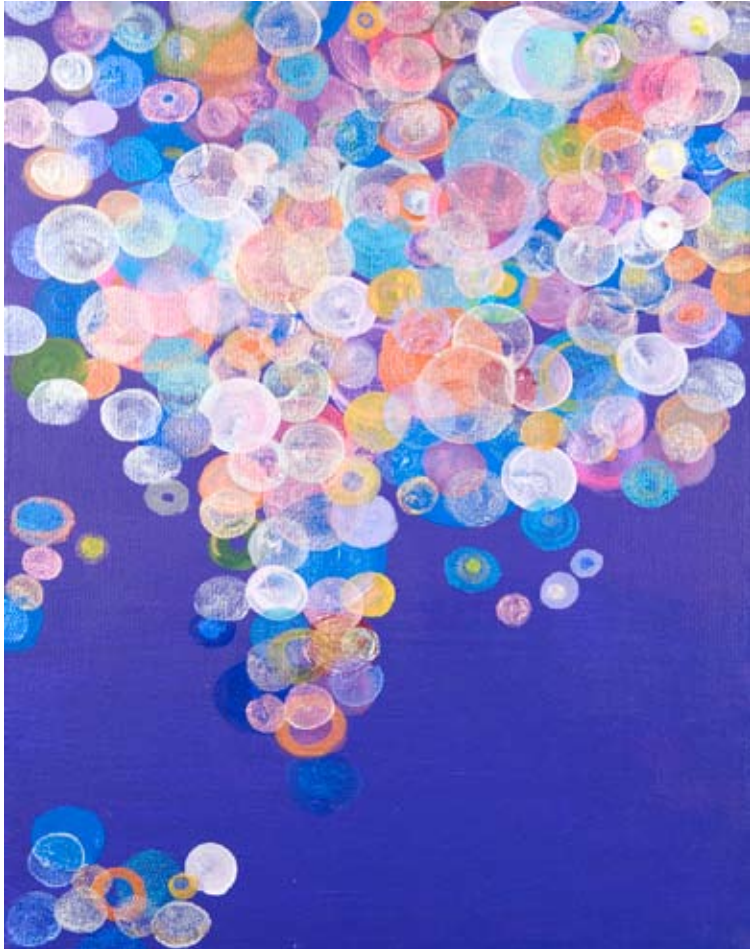


**Inner Light**, 2011, acrylic on paper,  
19.5" x 25.5" framed, \$700

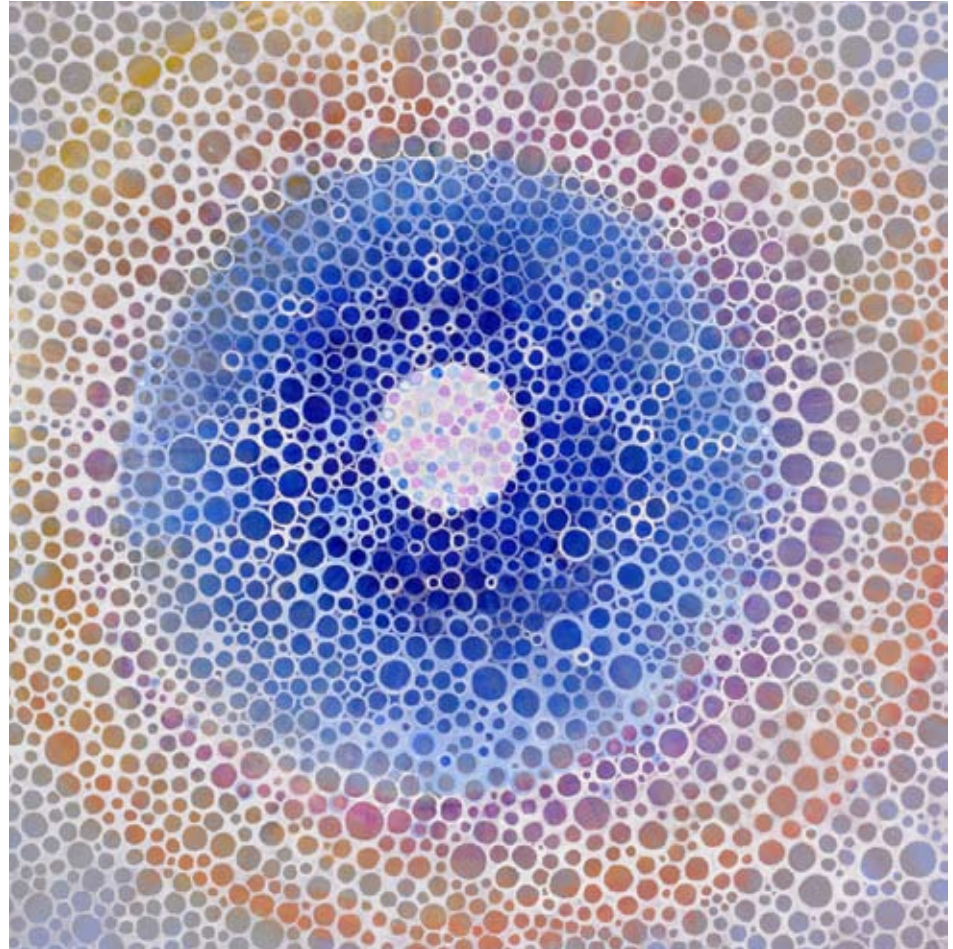


**Indigo Points**, 2011, acrylic on canvas, 30" x 30" framed, \$2,700





**Encounter**, 2011, acrylic on canvas, 14" x 18", \$2,000



**Inner Eye**, 2011, acrylic on canvas, 20" x 24", \$2,700

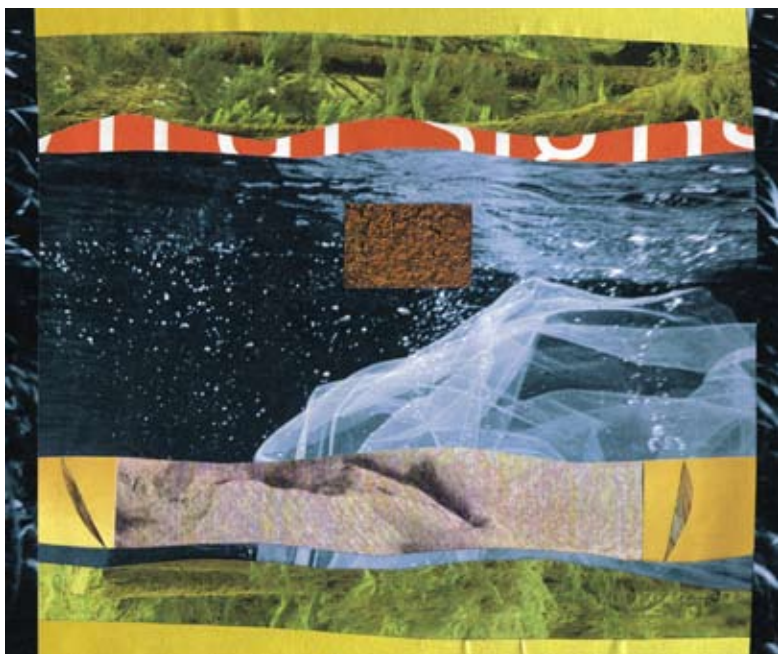


# SHIRLEY TAYLOR

Shirley Taylor received her MFA in painting from the City College of New York and has studied at the Art Students League, the School of Visual Arts, and Parsons School of Design. Her paintings and drawings are featured in a number of private collections. A native New Yorker, she has devoted the past 25 years to designing and directing arts education programs for children and adults throughout NYC. Her recent works focus on mixed media painting and collage.

"For me, the art making process, and particularly the process of collage, is one of discovery, contemplation, pursuance, and resolution. There is a somewhat destructive quality to creating in this way; cutting and tearing things apart then putting them together with other things to make them part of something new. "Finishing" a collage is a way of healing the destruction. A painter and graphic designer, it was only through a severe physical challenge several years ago that I was able to find the courage, time, and patience to sit with paper, photos, pencil, paint and other materials and allow the inherent rhythm of making art this way to emerge. This was part of my healing journey. Many of the works that I created during this period were inspired by nature and how the natural elements inform and reflect the human condition. They also, I believe, offer guidance on how we can heal ourselves and the planet."





**Catch the Wave**, 2005 mixed-media collage, 6" x 7," \$425



**Wilderness** from *Hand Series*, 2005,  
mixed-media collage, 7.5" x 7.5," \$350

# SHIRLEY TAYLOR



**Untitled**, 2005, mixed-media collage, 4.25" x 5" \$350



**Swimmer**, 2005, mixed-media collage, 5.25" x 6.25" \$350





**Mountains** from *Hand Series*, 2005, mixed-media collage, 7.75" x 8," \$350



**Gift**, 2005, mixed-media collage, 6" x 6" \$250

# THE KNOX GALLERY

The Knox Gallery is an exclusive exhibition space that displays the work of emerging and established fine artists of high quality and unique perspectives. Knox intends to offer to serious art collectors and art lovers the opportunity to participate in art experiences, to dialogue with the artists, and to purchase fine art works at affordable prices. Our calendar has a list of selected artists chosen for their well-seasoned and eccentric styles.

Knox specializes in showcasing the work of artists whose work reaches beyond the boundaries of the mainstream, focusing on different branches of the contemporary art world. This includes installations, conceptual, visionary, esoteric, spiritual and art of the just cause.

The Gallery will also feature the artwork of Ms. Myra LaSister on permanent installation, greeting those who enter the foyer. The work is from her archive of original paintings dating back to the 1960's. In this tasteful installation Myra's son, Charles Knox, chairman of the board of Knox Gallery, pays homage to his mother. The lobby and staircase is lined with her art, and upon reaching the top of the stairs and entering the main gallery, one will experience the oeuvre of Ms. LaSister from her early work in the 1960s to present day.

The main gallery is a wide-open and spacious contemporary renovation. The feeling is of warmth and charm as the viewer moves from room to room.

This salon-style gallery is both elegant and homey, located in a beautifully-renovated brownstone on a tree-lined street in historic West Harlem. Its close proximity to public transportation makes it a great addition to Harlem's vibrant art scene.



# MYRA PANKEY LASISTER

Knox Gallery permanent collection



**1962**, 1962, house paint on particle board, 24" x 36"

**TV-ing**, 2003, oil on canvas, 36" x 48"

**Watching Grandbaby**, 2003, oil on canvas, 24" x 36"

Myra LaSister was born in Brooklyn, New York, attended Brooklyn College and worked as a nurse during the 1920's in NYC. In the early 1960's she and her family moved to Long Island where she work in real estate. She began decorating the homes of her friends and family, igniting her passion for interior design.

Frustrated by what she called a lack of "living art" in homes Myra began painting. She painted on wood, table tops, furniture fabric and even over existing paintings. Her style was fluid and whimsical as she depicted life's daily encounters. She said she always wanted to take formal art classes but never got around to it.

At her first showing in NYC in 1986 she pulled all her works off the market on the opening night, stating that she simply couldn't part with her paintings as they represented such poignant moments in her life. Since then Myra has also shown in St. Petersburg, FL, and New Orleans. At the age of 80 she continues painting, primarily with oil on canvas. She is also is a doll maker and hand paints jeans and T-shirts. She resides in St. Petersburg.



# C. KNOX LASISTER

Founder

C. Knox LaSister is dedicated to creating opportunities for the empowerment of world urban communities. An Urban Planner and Real Estate Transactions Attorney, Knox has specialized in the design and implementation of urban revitalization strategies across the United States and the Caribbean over the past 25 years, and has begun to translate those domestic experiences in recent projects in Africa, Asia, Central and South America. His work has integrated affordable housing development with job creation, education and training, health and nutrition, art appreciation and education, and sustainable environmental live-ability.

Mr. LaSister was born in Harlem Hospital and raised in New York by his mother, Myra LaSister and father, Charles Knox LaSister, Jr. He began his Law practice in 1979 in New York, specializing in Real Estate and Business Transactional matters, and later launched and managed one of the largest minority-owned Law Firms in New York City during the 1980's. He migrated to New Orleans in the 90's and put together an Operations Design, Implementation and Management firm, specializing in affordable and subsidized housing that has lead creative initiatives around the US and Caribbean over the past 15 years. Knox continues the operations of the family enterprises from his home base in Harlem.



**Al Johnson and Charles Knox Lasister** at Knox Gallery

# AL JOHNSON

Creative Director

Called "the artist" since his youth, Al Johnson has exhibited in many corners of the world including the Tokyo Metropolitan Museum in Japan, the Guangzhou International Art Fair in China and New York City in a juried exhibition curated by Jordan Kantor, during his tenure as Assistant Curator at the Museum of Modern Art. His abilities as a draftsman have allowed him the opportunity to develop the original renderings of the Georgia Aquarium, the largest aquarium in the world. Chosen out of a nationwide search, Mr. Johnson created the commissioned portrait of Congresswoman Shirley Chisholm, permanently installed in Brooklyn Borough Hall, in New York City. He also exhibited in the Artcurian "Artists Speaking for the Spirit" Group Exhibition, consisting of some of the most revered artists of African ancestry.

As a storyboard artist in the commercial and feature film industry, his signature style is sought after. The over 700 illustrations created for the feature film "After.Life" brought darkness to light from frame to frame. Mr. Johnson has developed storyboards for the Academy Award Winning Film "The Hours", the feature film "The Fountain", HBO's Soprano's, Six Feet Under and Sex and The City, and the 2010 Izod Indy 500 commercial, to name a few. He also created the storyboards for Izod commercials that aired during the 2011 Super Bowl.

His passion is to inspire. Mr. Johnson gives back to future artists by providing his unique teaching style designed by Al Johnson Art Studios. The lists of his accomplishments are many as he motivates those to come.

# KNOX GALLERY

129 West 129th Street, New York, NY 10027

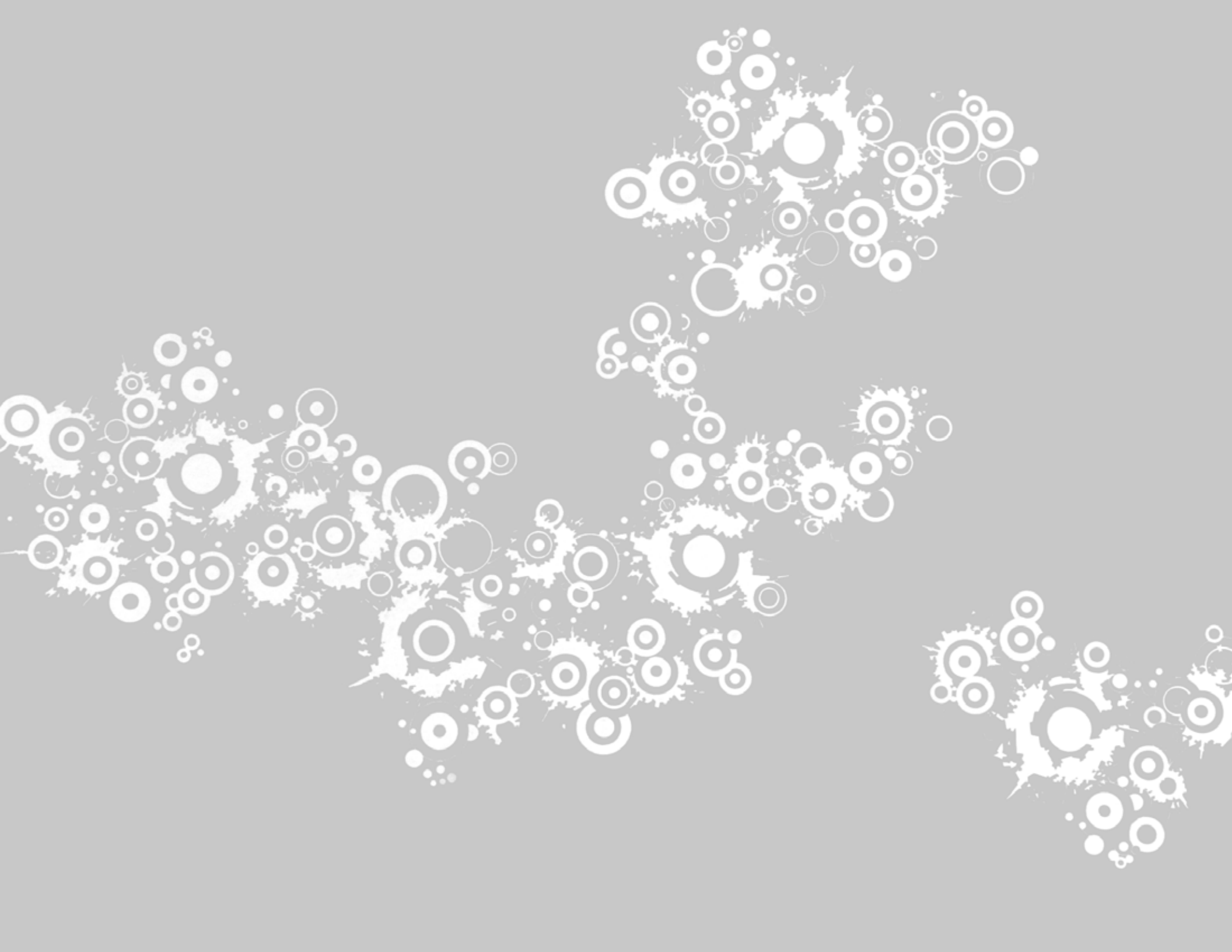
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